July 9, 2026

The Hutchinson Family, as a whole, gave a well received concert in their home town, Milford, New Hampshire, in 1840. (John erred in giving the year as 1839.) Prior to it, Joshua Hutchinson had been teaching, nurturing, and encouraging his younger brothers for years. If not for Joshua's efforts, it is doubtful there ever would have been a Hutchinson Family concert troupe. Judson helped with Abby's early development as a vocalist. Judson, John, and Asa made short concert trips in 1841, evidently sometimes singing as a quartet with their sister Rhoda who, at times, traveled with them.

In 1842, the classic Hutchinson Family concert company of Judson, John, Asa, and Abby set off in a carryall on their first grand concert tour. After a rough start, they began achieving growing success, becoming the day's latest sensation. They were already singing for the temperance cause; and they were encouraged by their mentor, Nathaniel Peabody Rogers, and older brothers Joshua and Jesse Jr. to sing antislavery songs in their concerts. While Asa B. Hutchinson never opposed the idea, he was unsure, at first, whether it was the best thing to do at the time. Then Lynn, Massachusetts-based Jesse Hutchinson, Jr. – in many ways the brains of the operation – unwittingly forced the issue. The Hutchinsons were known to have sung at antislavery meetings and most of their fans strongly favored emancipation. In one of his many fits of inspiration, Jesse wrote lyrics for a new song, "Get Off the Track!" and word got around. Concert goers really wanted to hear the quartet sing Jesse's song and popular demand won the day. From then on, the Hutchinson Family was a band of singing reformers. When some denounced the Hutchinsons for singing antislavery songs in their concerts, Abby said simply, It's better to sing for freedom than for slavery. Asa, in time, became quite strident. No one was going to tell Asa B. Hutchinson what he could and could not sing. Our language is filled with wonderfully colorful expressions for what Asa was not willing to take from opponents.

The Hutchinsons used the phrase, the Good Time Coming, when speaking of their optimistic view of a far better future for the nation. Jesse, in particular, saw scientific, social, and healthy living advances as the Spirit of the Age.

"The Old Granite State" was the Hutchinsons' family song, or theme song, with lyrics by Jesse Jr. John W. Hutchinson wrote, "The song seemed the essence of egotism to us, and we wondered that Jesse could have written it. We could not conceive that the public cared anything about the Hutchinson family names." The first time they sang the song on an important formal occasion, though, was for the American Temperance Union in New York City. An early family biography reported, "A perfect furore was excited. In the ardor of the moment, Dr. Lyman Beecher rose and pronounced warm encomiums on the singers, and the entire audience testified their pleasure by thundering applause." This is not mere puffery. A contemporary news article says much the same.

Henry Russell's "The Ship on Fire" was one of John W. Hutchinson's biggest songs ever. John's dramatic interpretation of "The Ship on Fire" almost certainly inspired performances of the same song by the Alleghanians, in which former Hutchinson Family tenor vocalist Frank L. Benjamin frightened audience members with his believable shouts of "Fire! Fire!"

"King Alcohol" is a good reminder that the Hutchinson Family often has been characterized as a band of temperance singers. A temperance man myself, nonetheless I think of the Hutchinsons first as antislavery and women's rights singers.

"Excelsior" is a Henry W. Longfellow poem set to music. Many critics, at the time, were dead serious about this song and more than a few of them treated it as a major work. It comes across very well when sung. The music is credited to the Hutchinson Family.

"The Cot Where We Were Born" was used to open many Hutchinson concerts. It appeared on Hutchinson Family programs for a great many years. This song was originally known as "The Cot Where I Was Born" by Hutchinson Family friend Lyman Heath.

The Hutchinson Family quartet made a successful concert trip to the United Kingdom, though lore about this experience often is not borne out by facts. They did not sing for the crowned heads of Europe and only Jesse met Queen Elizabeth. The singers, though, did have a successful and quite wonderful time, Hutchinson-style.

By November 1845, a new Hutchinson Family group, the Home Branch, was formed, as John wrote, "trying to sustain the reputation of the family." Evidently the first lineup included Caleb, Joshua, Rhoda, and Zephaniah Hutchinson. By January, cousin 'Anna Marvell, a soprano, had taken Rhoda's spot. Charles Buxton assisted the group. This ensemble grew more thoroughly rehearsed as singers and more polished as entertainers and the family's reputation was suitably sustained. One might infer from reporting that Joshua Hutchinson was this company's leader and notices make it quite clear that Cousin Anna was a principal attraction. The Home Branch was still singing in early June 1846. The involvement of Zephaniah Hutchinson may come as a surprise. He was back from Illinois for a few years, operating a store in Milford and writing Judson-like advertising. No genealogy source I have seen has identified 'Anna Marvell at all clearly. My speculation is that she may have been Roxanna Marvell, a daughter of John Marvell and Roxanna Leavitt. Evidence of it, so far, is lacking.

Usually Jesse's verses – those sung in concert by the quartet – were about issues, events, and the times. But he wrote a fine song, the Good Old Days of Yore, when mourning the recent loss of his young son, Jamie Hutchinson.

> How my heart is in me burning,
> And my very soul is yearning,
> As my thoughts go backward turning
> To the good old days of yore.

"At Poughkeepsie," wrote John, "he produced and read to us the words of his beautiful song, written in bereavement by the loss of a little child." This was in spring 1850. It is the only occasion coming to mind when Jesse wrote song lyrics intending to write a song. Usually he wrote in fits of inspiration. The Alleghanians sang this and other Hutchinson Family songs for many years, often if not always with new music by group member William H. Oakley.

Joshua Hutchinson had a music career of his own, usually performing solo but sometimes singing in a group. He sang many of the same songs as the quartet but he also had his own characteristic material, notably including "There Must Be Something Wrong" with music by Isaac Baker Woodbury, "The Popular Creed" ("Dimes and dollars, dollars and dimes"), and "The Good Old Days of Adam and Eve." "Good Old Days of Adam and Eve" versions were afoot at least as early as the 1830s, according to Sigmund Spaeth. Abby Hutchinson Patton, whose health became persistently frail, retired from concert tours. Business manager and lyricist Jesse Jr. died on his way back from a California tour with the Alleghanians during the peak year of the Gold Rush. For a short time he ran a natural foods store in San Francisco, specializing in whole grains. Jesse was the Hutchinsons' only successful lyricist.

"Kind Words Can Never Die" has had a long life in print, appearing at first in sheet music and subsequently in books of religious songs. "M.," the author of the lyrics, is unidentified. Abby Hutchinson Patton composed the music. The famous 1840s Hutchinson Family lineup never sang this song, which first came out in the mid-1850s. The Tribe of Asa seems to have sung it most often, judging from large numbers of concert programs. It makes no sense for this great song to be sung in the usual somber, solemn manner. For heaven's sake, the verses begin with "Bright things," "Sweet thoughts," "Kind words," and "Childhood," respectively. "Many a happy thing, Many a daisied spring." Long ago I heard a quite cheerful quartet version of "Kind Words." It should be sung cheerily. The song comes with five verses, though usually only three are given. Four of these verses stand together especially well.

Judson, John, and Asa, with several associates, founded the community of Hutchinson, Minnesota. Judson J. Hutchinson died and John and Asa went their separate ways, forming the Tribe of John and the Tribe of Asa. Thus America had three Hutchinson Family enterprises at once: led by Joshua, John, and Asa.

When the Abraham Lincoln presidential campaign came, John and Asa were singing enthusiasts. During the Civil War, John made headlines when his family was thrown out of a soldiers' camp for singing antislavery songs.

Evidently Asa B. Hutchinson was in the crowd when the song, "The Battle Cry of Freedom," was given its first public performance. Asa began immediately touring with the song, contributing greatly to its wide distribution and success. Though much is made of his involvement with "Tenting On the Old Camp Ground," "Battle Cry of Freedom" was Asa's biggest hit.

Abby became acquainted with some freedmen in Magnolia, Florida, where she and Ludlow were wintering. She learned a few of their camp meeting songs; and in 1870 she published her arrangements of "Don't Stay Away," "Pharaoh's Army," and "Wait a Little While." Of these spirituals, "Don't Stay Away" is by far the best known. "This song[,]" wrote John, "set to one of the simple and pathetic melodies of the freedmen, became very popular, was taken up after being heard in our concerts and is still often sung in gospel meetings and similar services in the North." The Hutchinson Family took up right away singing the spirituals that Abby collected in Florida. These songs and other spirituals became an especially important part of the Tribe of Asa's repertoire. It is worth noting that this Hutchinson Family embracing of African-American

spirituals got under way before this music became a national passion, following the now-legendary 1871 Fisk University Jubilee Singers tour.

After the war, Joshua, John, and Asa continued touring, Joshua often singing with Judson's daughter Kate. They all performed with varying degrees of success. After his first wife died, Asa added a soprano, Ella M. Ramsdell, who did much to return the Tribe of Asa to the high position it achieved during the war. Tours took Asa to Leadville, Colorado, where he became one of the pioneers of that community. Meanwhile, John, possibly influenced by Asa, added a soprano, Lillie C. Phillips, a name well worth remembering. Touring led the Tribe of John to the West Coast. The tribes of John and Asa were doing booming business once again. Asa was quicker than John to add some of the new popular songs of the day to his programs. Through one period, spirituals made up about a third of the songs on Tribe of Asa programs.

Before Abby and Ludlow Patton embarked on their world tour, they resided at Miller's Hotel in New York City, which, probably not incidentally, included a Swedish Movement Cure room. (Systematized in Sweden, Movement = exercise, Cure = system of treatment) Later, Abby is known to have sought treatment at Dr. Taylor's Improved Movement Cure Institute, a pioneering physical therapeutics establishment of good size treating many chronic conditions by prescribed exercises and Swedish massage. The Institute's founder, George Herbert Taylor, M.D., was born on the exact same day as John Wallace Hutchinson. Dr. George Henry Patchen, the Movement Cure Institute's second director, went on to become the medical theoretician of chiropractic.

In the 1880s, Asa had an idea that he did not live to carry out. He wanted to produce a program of African American music to be presented at a major exposition in New Orleans, to close with a great chorus of black singers performing "The Battle Hymn of the Republic." It wasn't until the late 1930s that John Hammond implemented a similar plan with his "From Spirituals to Swing" concerts. With this idea, Asa was way ahead of his time.

Later in the 1880s, John's daughter-in-law Lillie (Phillips) Hutchinson led a troupe with her sons, Jack and Richard Hutchinson. In one West Coast concert, they introduced a surprise guest, Abby Hutchinson Patton. This company, which had a complicated history, proved to be the last widely-traveled Hutchinson Family outfit. In the meantime, in the 1890s, Asa's son, Oliver Dennett Hutchinson (familiarly known as Dennett), organized his own company, the Hutchinson Family Tribe of Asa Young Folks. This was a substantial and very successful undertaking involving full stage costumes and extensive tours for several years, mainly through the Upper Midwest. Dennett had not forgotten how to put on a good show.

After John's son Henry died, Lillie remarried to a Baptist minister, Rev. Henry Morgan. We know little at present about their relocations, from Chicago and ultimately on to Seattle. Sometime around 1892 or not much later, Rev. Morgan attended a program which came with the message, a person cannot save souls preaching in big churches: – it is necessary to preach in the streets. The Morgans procured a gospel wagon and hit the road. Written on the wagon's side was "The Hutchinson Family of Singers." This troupe has been little studied since John wrote about it in *Story of the Hutchinsons* (1896) and we do not have a detailed account of its route and its stops, all of which is why I am giving this "Tribe of Lillie" extra space here; but we do know

that it moved down the West Coast, across to the Southeast, and up the East Coast. Singing was the draw and preaching and salvation was hoped to be the payoff. The Hutchinson-Morgan company was still a going concern in the late 1890s and Lillie and "the boys" sang at a 1901 special event in Washington DC honoring John W. Hutchinson.

Lillie's daughter-in-law, Ethel Morgan, said, "Well, Bob and Albert, Robert and Albert [Morgan], uh, sang on the street, too, until they got too big and wouldn't do it." It must be sometime around this time (circa 1900) that the Morgan boys abandoned the life of singing evangelists. Jack Hutchinson worked his way through medical school by leading a band in Minnesota. Richard Hutchinson moved back to Lynn, Massachusetts. In 1904 Lillie and Rev. Morgan had traveled to Machias, Maine, where Lillie was notified of the tragic drowning death of her son Jack. Lillie's daughter-in-law, Ethel Morgan, said "it nearly killed her." Research I have done has turned up nothing further, after 1904, about Lillie and Rev. Morgan's travels, though Ethel said Lillie kept singing to the end.

Later, John formed a company made up of himself, his second wife Agnes, and his grandson Richard. He had trouble with his daughter Viola and more so with her husband. John gave only a few concerts – as distinct from the large number of events he had projected, probably unrealistically. This company did sing as far afield as Hutchinson, Minnesota. Whether or not he ever admitted it, in 1906/1907 John W. Hutchinson retired from the concert business and the Hutchinson Family was but a fond and noble memory.

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Though the Hutchinson Family is commonly associated today with the musical instrument, the melodeon, family records include no mention of it until 1853. Even then, the Hutchinsons were not singing to its accompaniment. At first, they were only using it for special musical effects. We have no record of how early Joshua may have begun playing a melodeon. Just because John did not credit its advent to him does not necessarily mean Joshua did not adopt its use first. Either way, the 1840s Hutchinson Family quartet never engaged in melodeon playing.

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Many songs sung by the Hutchinson Family have been recorded and the audio has been commercially released. Others have not. Recordings of some of the Hutchinson Family's best and most widely known songs are not available as far as I am aware. Tony and Irene Saletan used to sing Jesse and Judson's "Right Over Wrong" but as far as I know we have no recording of it. "Right Over Wrong" was the first song the Hutchinsons sang at a woman's rights convention. Abby Hutchinson was famed, in part, for her performances of "The May Queen" by Alfred Tennyson and William Dempster. All kinds of songs with the same title turned up but no recordings of this piece. Jesse Jr.'s 1844 "Cordwainers' Rallying Song" is a lot less well known; but I, personally, gave it to Utah Phillips and as far as I am aware neither he nor anyone else has recorded it. Some people I have known consider Jesse and Judson's "Eight Dollars a Day" to be the Hutchinson Family's best all-original song; but if there is an audio release of it, that recording has slipped by me. It would be great to have a recording of Jesse's "Old High Rock." I have put

out feelers to see whether a scholar studying music history – or any researcher – can locate a Copyright Office deposit copy of Judson J. Hutchinson's masterpiece, which was billed under the heading, "Italian Opera – Italian Uproar!" "Best thing I ever heard," opined one Boston music writer. John W. Hutchinson's most widely known song after the Civil War was "The People's Advent" by Gerald Massey and Hutchinson Family friend James G. Clark. It has not been recorded as far as I know. Asa's best known song of the same period was "Creed of the Bells," lyrics by George W. Bungay and music by Asa B. Hutchinson. (Ludlow Patton's Hutchinson Family Scrapbook, Items 75-76, Wadleigh Memorial Library, Milford, New Hampshire.) "Creed of the Bells" outlived Asa by many years. A March 2025 search turned up no recordings. Abby Hutchinson Patton collected, selected, and published five of the spirituals of Magnolia, Florida, freedmen. The only recording I've found of any of them is "Don't Stay Away." A list of good size could be made of Hutchinson Family music recording treasures we do not have.

One little treasure has turned up. Jesse Hutchinson, Jr., originated the blasting into Dungeon Rock in Lynn, Massachusetts, in search of the legendary riches of pirate Thomas Veale. Hiram Marble famously took up this cause when Jesse left Lynn for the California Gold Rush. Search results of Amazon included "Dungeon Rock," a 2010 recording by The Jolly Rogues.

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Accounts exist of Judson J. Hutchinson performing feats of magic – not doing magic tricks, but performing actual magic. In one instance, he was seen to call a very large fish high up out of the water.

> While we were going over to Block Island all the company were seated in the middle of the boat, when Judson suddenly jumped upon the forward deck, and waving his hat, shouted, "Come up out of the mighty deep!" Instantly a big fish, apparently ten feet long, leaped out of the water and seemed to stand on his tail for a moment and then disappeared. Source: John W. Hutchinson, *Story of the Hutchinsons* (1896) Volume 1 Pages 265-266.

In another, he was said to call a flock of birds to come to an open window and treat an Upper Midwest household to a concert of birdsong. In others, the effect of his ventriloquial abilities seemed impossible. In one such case, church-goers heard Judson's voice descend from a high church ceiling and down to the congregation's level. Biographer Carol Brink spoke of this as legends building up around Judson but there is nothing legendary about it. These events were witnessed by multiple individuals – a family, a group of pastors on an excursion boat, church congregations – and we have eyewitness accounts. Over the years, there were plenty of opportunities for people to say, no, it didn't happen that way; and as far as I am aware, no one ever did. Decide for yourself whether these events happened as described but please keep in mind that we have literally and precisely zero evidence that they did not.

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In and around 1869, woman suffrage advocate Lucy Stone's husband, Henry B. Blackwell, tried

to have an extramarital affair with a "Mrs. P." of Roseville, New Jersey. Whether or not his pursuit of Mrs. P. succeeded is unknown. The identity of Mrs. P. is unknown. A Lucy Stone biographer speculated that Mrs. P. might be Abby Hutchinson Patton. See Andrea Moore Kerr, *Lucy Stone: Speaking Out for Equality* (New Brunswick, NJ: Rutgers University Press, 1992). Since the publication of Kerr's book, though, this innocent enough idea has taken on a new life; and in some quarters, Blackwell's known pursuit of some Mrs. P. has been re-imagined – imagination run wild – as a consummated extramarital affair with Abby Hutchinson Patton that was common knowledge. The sources for this, if they can be called information sources, are very poor; and the whole thing is a major stretch. It is hard or even impossible to prove that a thing – anything – did *not* happen; but we are told that Mrs. P. lived in Roseville and we know that Abby lived in Orange. (A secondary source on the history of woman suffrage erred in locating Abby in Roseville, which is probably where this trouble began.) Abby was wintering in Florida during a good part of the period of the so-called affair and she was summering at the Milford homestead another large part of it. Her whereabouts at this time are pretty well known. Her brother John visited her at least twice in Orange. After a great deal of research, I would rate chances that Abby was Henry Blackwell's Mrs. P. as approaching zero. Henry Blackwell's Mrs. P. was someone else altogether.

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The burial places of Judson J. Hutchinson and his daughter, Jennie Lind, are not commonly known. However, John W. Hutchinson gave us a general idea. "His [Judson's] body rests in Milford, near the farm where the Hutchinsons were even then dwelling...." [John W. Hutchinson, in Charles A. Sheffeld, ed., *The History of Florence, Massachusetts, Including a Complete Account of the Northampton Association of Education and Industry* (Florence, MA: Published by the Editor, 1895), 133.] To me, this means that likely Judson was buried on his own property or in a grave that is not currently marked in the cemetery by the newer of the two Hutchinson family homesteads. John also wrote of going to Judson's grave during a visit to Milford.

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Very large collections of Hutchinson Family source material include John W. Hutchinson's *Story of the Hutchinsons* in two volumes, Ludlow Patton's Hutchinson Family Scrapbook, and the collected papers of Asa B. Hutchinson (some of it was microfilmed very early). The 1940s biographies by Philip D. Jordan and Carol Brink add significantly and help organize our thoughts. Dale Cockrell, in his priceless book *Excelsior*, made extensive and excellent use of very early sources such as the *Book of Brothers* and we would all do well to do the same. Joshua Hutchinson added greatly with his *A Brief Narrative of the Hutchinson Family*. Lately I bought an original copy of *Memories of a Busy Life* by John's daughter Viola Hutchinson Campbell. The sources all have strengths and weaknesses. John was greatly driven to have the Hutchinson Family recorded in exhaustive detail but he was also a top shelf self-promoter, quite capable of dwelling on his own contributions. Joshua, on the other extreme, almost never talked about himself. In his scrapbook, Ludlow Patton left out very little, including even those items that are very unfavorable; and I am not sure Asa left out anything. We know unfortunate things Asa did and unflattering things said and written about him because he kept those things along with the

puffs. Other fine and sometimes extensive sources are far too numerous to list. It is almost beyond belief how lavishly the Hutchinson Family has been documented. Much is in private hands. As far as I recall, I am the only researcher who has made use of one little gem. In 1904, Judson's daughter Kate delivered a Hutchinson Family history to the Milford Historical Society in New Hampshire. See Kate L. Birney, Milford, NH, paper delivered May 4, 1904, in "Hutchinson Day," *Milford (NH) Cabinet*, May 12, 1904, p. 1 cols. 2-3, p. 7 cols. 2-3. Of the Judson, John, Asa, and Abby quartet of the 1840s, Kate said, In this quartette you had the simple and delightful, the unpretending, and at the same time beautiful and melting, and then again so stirring and arousing, and occasionally so supremely ludicrous.

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Minstrel performer Andy Leavitt (Andrew Jackson Leavitt) was a first cousin of the Hutchinson Family singers. Minstrel skits he wrote were much admired in those days. Evidently his "Ham Fat" song gave rise, through the folk process, to the word "ham," as in ham actor or hamming it up. He also may have had a claim to originating the term, "hoochie-coochie." As the reader may imagine, Andy Leavitt seems not to have been of the same genteel frame of mind as his Hutchinson Family cousins. I would like to read Leavitt's "Movement Cure: A Sketch in One Scene." Evidently "Plays" by Andrew J. Leavitt and H.W. Eagan (1882) was reissued, leather bound no less, in 2022.

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The Alleghanians was in some ways a rival group and in other ways it was very different. One does not talk much about the Hutchinson Family, though, without the subject of the Alleghanians of New York City coming up. The Alleghanians' history ran just a little bit later than the Hutchinsons, from 1846 to 1884 or 1885. Each group was noted for remarkably close harmony singing and Alleghanians often were said to have better voices. The Hutchinson Family's devotion to The Good Time Coming and eccentricities of individual members, though, put it in a category all its own.

Wardle Corbyn, the group's original manager, advertised the troupe as "Alleghanians, or American Singers." This moniker, "American Singers," came from a history of eleven years or so. From about 1835 to 1845, Americans considered changing the name of our nation to the United States of [FILL IN THE BLANK]. The basic idea was to avoid giving the United States a European name. The central figure in this was Washington Irving. He wanted to go back to Indian names: New York state should be called Ontario and the City of New York should be called Manhattan. The prevalent idea for a new name for the nation was the United States of Alleghania. This debate was so recent that people of this country, many of them anyway, would understand the Alleghanians' name to equal American Singers. The Alleghanians started as a band of "picked" (hired) vocalists but it would be a mistake to put a too fine point on this.

In 1852, P.T. Barnum planned to follow his tremendous success presenting Jenny Lind with a California tour of the Alleghanians. Barnum put a cousin in charge of the tour, an arrangement that came undone spectacularly. In stepped Jesse Hutchinson, Jr., who managed the

Alleghanians' West Coast tour of 1852, the peak year of the California Gold Rush. Miriam Goodenow, the featured singer on that tour, is the best remembered Alleghanians member.

Annie Kemp sang in a subsequent short tour with the group, giving Annie her first national exposure. She went on to greater fame as a star in the historic Broadway musical, "The Black Crook," so called because the "crook" in question dressed in black. In late November 1858, in California, the Alleghanians began practicing playing musical bells; and from December 1858 to the group's mid-1880s end, this group operated as the Alleghanians Vocalists and Swiss Bell Ringers. Musical bell playing was surprisingly popular in those days, largely because of the success of the Peak Family; but altogether too many notices say the Alleghanians troupe was the best in this field to allow for any doubt.

The Alleghanians' travels were far more extensive than those of the Hutchinsons. The Alleghanians toured the United Kingdom and the United States West Coast several times; and one tour took the company to Hawaii, along the South Pacific, and through South America, before making the perilous journey back to the US in the early days of the Civil War.

In the 1870s while the main New York Alleghanians company was performing in the UK, a second and perfectly legitimate Alleghanians troupe operated in the US, centered on New Hampshire natives and featuring a music director – old friend Frank L. Benjamin – from Connecticut. Through numerous personnel changes, James M. Boulard was with this troupe from start to finish; and Carrie Hiffert came in a close second for longevity.

I may be writing a book about the Alleghanians, as evidenced by the fact that much of it is researched and written in a rough draft already. Nothing and no one could take the place of the Hutchinson Family, but the Alleghanians was still a really amazing company with interesting characters.

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Here we have the curious case of George Hutchinson (1852-1920) of Southern Pines, North Carolina. This man's birth name was John Hutchinson. The explanation of how his name changed to George would take a lot of space. His father was Albert Hutchinson of Pittston, Maine, near Gardiner. His mother, Mary Murphy, a native or Ireland, resided in Boston. No commonly known record of a marriage exists. As Johnny Hutchinson told the story when he was still a very young child, his mother died (true) and his father went away in a boat (probably). He grew up in a Boston orphanage and then a foster home in Bradford, Vermont. In Boston, Johnny's institutional and private support came consistently from Episcopalian sources, suggesting one or both of his parents may have been Episcopalians.

While in Vermont, a lawyer claimed Johnny, now called George, owned land in the West and asked how much he wanted for the property. His foster parents took this incident to result from a mistake of some sort, which could be true. In George's mind, though, this story kept growing. "His" land in the West amounted to vast wealth, he thought, and it became located, in his mind, in Hutchinson, Kansas. George convinced himself that his father must have been either C.C.

Hutchinson, founder of Hutchinson, Kansas, or John W. Hutchinson of the Hutchinson Family concert troupe. Even after someone on the staff of *The Boston Globe* found that George's father was Albert Hutchinson, George was too invested in his own ideas to change. When George remarried in 1914, he gave the name of his father as John W. Hutchinson. As far as is known, George believed to the end of his life that great wealth in Hutchinson, Kansas, was rightfully his and that John W. Hutchinson of the Hutchinson Family was his father. George raised a family and his evidently quite diverse work skills were always in demand. Many people relied on him. He was a regular, everyday kind of guy. And yet he went off the deep end on this great wealth in the West thing.

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My Introduction to the Hutchinson Family

At the University of Maine in 1967 or maybe 1968, I started studying in the music room of the University of Maine's student union. One of my fellow students, Stephen King, was there most of the same days and times. Reading about old American music, I'd come across a sentence here and a footnote there about the Hutchinson Family. These early tiny bits of information gave the wrong idea that the Hutchinson Family was a folk music group. For a few years, searches of folk music sources turned up very little. An LP recording at our public library included "Uncle Sam's Farm" and the notes said the Hutchinson Family was from Milford, Vermont. Finally, I went to the Vermont Historical Society to learn more. The building was not open when I arrived and another person came along after me. So, when the Historical Society opened, I held the door for the other man. He immediately took up all the time of the one and only person on duty that day. While I was impatiently waiting, the two of them came down the aisle of the stacks. I ducked in and put my hand on a shelf to balance myself while pulling up a sock. After straightening back up, I noticed that my hand was resting immediately in front of what proved to be a terrific Hutchinson Family genealogy by Perley Derby. Huzzah! Stranger than fiction. But it doesn't end there. At work, occasionally I would have lunch with a nurse who was friends with Dr. Galloway and his wife Nellie. A few years later at a Hutchinson Family program at the New Hampshire Historical Society, I noticed Nellie Galloway was in the crowd. Moseying her way, I inquired about her interest in the Hutchinson Family. She said she was descended from Rhoda Hutchinson. In fact, Nellie was one of two people who set up the Hutchinson Family room at the Milford Historical Society in New Hampshire. (There is no Milford, Vermont.) Those two coincidences – accidentally discovering the Perley Derby genealogy and learning Nellie Galloway's secret identity – served me very well and put me on the road to learning a lot about the Hutchinson Family.

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A good deal of primary source Hutchinson Family information is available at

FamilySearch.org

posted under the names of individual family members, mainly Joshua, Jesse Jr., Judson, John,

Asa, Abby & Ludlow Patton, and Lillie, plus Dr. George H. Taylor. Once one has gotten into a person's FamilySearch record, it is relatively easy to link to other family members from the record's Details page. If, say, one is at Judson's Details page, one can find links to his parents, his brothers and sisters, and his children. From John's Details page, one can link to his son Henry and Henry's wife Lillie. For some reason Dr. Taylor's record is hard to find. What I do is search on the name of his son, William George Langworthy Taylor, and then link to Dr. Taylor from W.G. Langworthy Taylor's Details page. My posts are labeled TribeOfJesse. Memberships are free. FamilySearch is not entirely intuitive and it can take some getting used to. In one's search results, on the right side of the screen, is a very short row of symbols: – sometimes just one. Clicking on three tiny blocks in the shape of an "is greater than" symbol (>) leads to that person's basic record. Much information is posted there under the Sources heading. Clicking on a source expands the source. Similarly, clicking on a detail expands the detail. FamilySearch has a lot more information than one might think at first glance. Usually my sources are uploaded and then I add a sometimes extensive note. All my uploads are legible, though they may not all look it at first glance. It may be necessary sometimes to zoom in or download them to your computer.

Much information for historical and biographical research is provided by genealogists. Since it is common for people to do family history research, working backwards from themselves and maybe a spouse, we are sometimes at a disadvantage regarding those historic individuals who have no living descendants to do this important research.

WolfRemainsLost At Gmail Dot Com
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